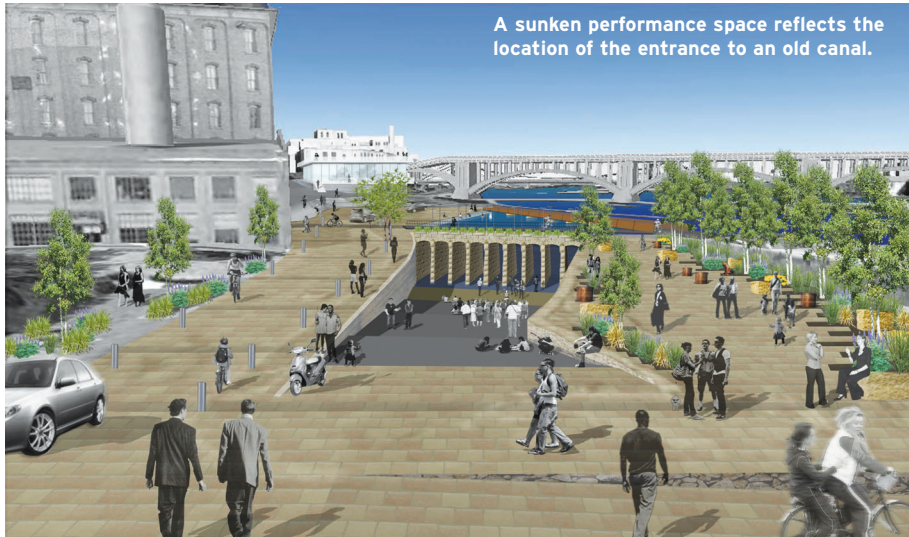


# THE MIDWEST ARCHITECTS NEWSPAPER

## 03\_04.18.2012

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



### MILL REMNANTS DEFINE PLANNED RIVERFRONT PARK IN MINNEAPOLIS

## RECREATION AND RUINS

A collection of flour mills spurred by the activity alongside the Mississippi River's only waterfall once towered eight stories over

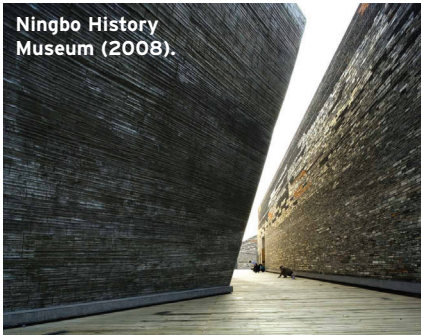
Minneapolis' riverfront and helped give rise to the city. Now, a plan presented on February 27 hopes to **continued on page 4**



The community planning process to convert the elevated rail line known as the Bloomingdale Trail into a public park and recreational path is underway. The three mile embankment, twice the length of New York's High Line, will feature five access points from adjacent pocket parks, as well

as eight access points from intersecting streets. The trail winds through Chicago's Logan Square, Wicker Park, Humboldt Park, and Bucktown neighborhoods.

During public meetings residents who live near the abandoned line have expressed concerns about privacy **continued on page 8**



DID THE PRITZKER SLIGHT WANG SHU'S WIFE, LU WENYU?

## WORKING IN THE SHADOWS

This month, Chinese architect Wang Shu was awarded the Pritzker Prize, architecture's highest honor. However, the work of **continued on page 11**

AIA ISSUE: REGIONALISM NOW

AN TALKS TO THE COUNTRY'S KEY VOICES 70N HOW BUILDING WITH A SENSE OF PLACE HAS CHANGED IN THE 30 YEARS SINCE CRITICAL REGIONALISM TOOK ROOT. SEE PAGES 13-18

CONTENTS

03 PICKING UP REESE'S PIECES

06 CORNER'S NAVY PIER PLUNGE

08 NEW TUNING GROUND FOR N.U.

03 EAVESDROP  
08 AT DEADLINE  
21 CALENDAR



CHICAGO CREATES TRUST TO FUND TRANSIT AND ENERGY EFFICIENCY

## BANKING ON INFRASTRUCTURE

The day after announcing his ten-point economic plan for the Chicago region, Mayor Rahm Emanuel joined former president Bill Clinton at a Bridgeport carpenters union to **continued on page 2**

CITY ISSUES RFP FOR I-70 REMOVAL STUDY

## Mending St. Louis

Like many American cities, St. Louis long ago severed its downtown from its riverfront with an Interstate highway. A new \$90,000 city-funded study focusing on reconnecting to the Mississippi River could lead to removing a half-mile stretch of elevated road near the St. Louis Arch. A Request for Proposals to study downtown multimodal access ended on March 23 and the St. Louis Development Corporation is reviewing respondents.

With construction of a new bridge diverting Interstate 70 out of downtown progressing, diminished traffic volumes leading into the city could make highway removal a feasible option. The study will explore barriers to riverfront accessibility, including removing **continued on page 4**



PRSR STD  
US POSTAGE  
PAID  
ITHACA, NY  
PERMIT  
NO. 188

The Architect's Newspaper  
21 Murray St., 5th Floor  
New York, NY 10007



PUBLISHER

Diana Darling

EDITOR-IN-CHIEF

William Menking

EXECUTIVE EDITOR

Julie V. Iovine

MIDWEST EDITOR

Alan G. Brake

MANAGING EDITOR

Molly Heintz

ART DIRECTOR

Dustin Koda

SPECIAL PROJECTS

Jennifer K. Gorsche

ASSISTANT EDITOR

Tom Stoelker

ASSOCIATE WEB EDITOR

Branden Klayko

ASSISTANT MARKETING MANAGER

Clara Jauquet

ACCOUNT EXECUTIVE

Lynn Backalenick

CIRCULATION ASSISTANT

Adriana Echandi

EDITORIAL INTERNS

Michael Lawlor

Matt Shaw

Tyler Silvestro

CONTRIBUTORS

PHILIP BERGER / SARAH F. COX / GUNNAR HAND /  
RYLAN LAFOLLETTE / JAYNE MERKEL / MIRIAM  
MOYNIHAN / BRIAN NEWMAN / AARON M. RENN

EDITORIAL ADVISORY BOARD

AARON BETSKY / SARAH DUNN / ZURICH ESPOSITO /  
MARTIN FELSEN / SARAH HERDA / REED KROLOFF /  
EDWARD LIFSON / ROBERT MCANULTY / BEN  
NICHOLSON / DONNA ROBERTSON / RAYMUND RYAN /  
ZOE RYAN / ELIZABETH SMITH / JULIE SNOW /  
MARTHA THORNE / ANDREW ZAGO / JOHN ZUKOWSKY

GENERAL INFORMATION: INFO@ARCHPAPER.COM

EDITORIAL: EDITOR@ARCHPAPER.COM

ADVERTISING: DDARLING@ARCHPAPER.COM

SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM

REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 03, ISSUE 03 APRIL 18, 2012. THE ARCHITECT'S NEWSPAPER  
(ISSN 1552-8081) IS PUBLISHED 10 TIMES A YEAR (MONTHLY EXCEPT IN  
AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL.,  
NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.  
POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL.,  
NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630.  
FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL  
\$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR.  
ENTIRE CONTENTS COPYRIGHT 2010 BY THE ARCHITECT'S NEWSPAPER, LLC.  
ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS  
OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT  
THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT  
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;  
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

GETTING IT RIGHT IN THE QUEEN CITY

America has a deep-seated anti-urban streak, which happens to dovetail, in the eyes of many, with a mistrust of government at every level. The Republican presidential primary has flared with anti-urban rhetoric, which is particularly shortsighted given the still-weak state of the economy, one in which urban areas are bouncing back faster than their rural and exurban counterparts. That cities are the country's economic engine seems obvious almost to the point of being self-evident, so why is it still seen as politically advantageous to denigrate urban areas? And why are urbanists so bad at making the case for cities with the public?

Meet Cincinnati Mayor Mark Malloy. His mid-sized city is currently engaged in building three important, interconnected urban projects, which could bring a real spark to downtown and surrounding neighborhoods. One project will create a new mixed-use neighborhood in between the city's riverfront stadiums, along with a generous new waterfront park. The first phase of the Banks, as it is called, is complete and the second is breaking ground within the month. The next project is a coordinated redevelopment—including renovation and new construction—of a large piece of the Over the Rhine neighborhood, just north of downtown. The third, and arguably most important, project is a long-planned and hotly contested streetcar line connecting both areas with downtown in between.

And Cincinnati is no bastion of progressive urbanism. It has long been plagued with a history of racial strife, white flight, and purse strings controlled by wealthy, exclusionary suburbanites.

Malloy has been extremely effective in making the economic case for these developments as a necessary strategy for Cincinnati's competitiveness. In a recent video for Smart Growth America, the mayor articulated his vision: "We've got to be able to attract and retain young people, and we've got to be able to attract and maintain the companies that are going to create jobs. People are looking for public transportation when they are deciding which city they want to be in. They are looking for public infrastructure to be in place. All the elements you see in larger cities that are stable, that have growing populations, we are trying to incorporate into Cincinnati so we can level the playing field."

Malloy is making the case for Cincinnati's urbanity, for its *cityness*, as a competitive advantage, something that many small and mid-sized cities have long scorned. He has put public space, place making, and mixed-use development at the center of his mayoral agenda. And he makes the case that it's not downtown versus neighborhoods or city versus suburbs, but that an integrated, economically dynamic region only thrives when the center really holds. **ALAN G. BRAKE**

**BANKING ON INFRASTRUCTURE** continued

from front page lay out a vision for revitalizing Chicago's aging infrastructure.

Starting with more than \$200 million in energy efficiency retrofits, the city will stoke public and private investment for infrastructure projects through a trust—the first of its kind in the nation—that City Hall said could enable projects like a rapid-transit bus system or an extension of the CTA Red Line.

"Our needs are bigger than what Washington or Springfield can do anymore. We all know their money is declining. Our opportunities and our needs are growing," Emanuel said during the event.

Pending approval by City Council, the plan would create the not-for-profit Chicago Infrastructure Trust that Emanuel said could garner \$1.7 billion in initial investments from the likes of Citibank N.A., Citi Infrastructure Investors, J. P. Morgan Asset Management Infrastructure Investment Group, and the Union Labor Life Insurance Company.

"It's not new money. It's shifting the cost in time," said Northwestern University engineering professor Joseph Schofer, who directs Northwestern's Infrastructure Technology Institute. Unlike state and municipal governments gone bust, private investors have capital to invest in large projects in the short term. In return, they get some assurance from the government that their investments pay off over time.

Those returns could be in the form of direct revenue, as with fares from rapid bus transit, or a direct subsidy from the government. "The questions come down to, what does it really cost to do that and is it worthwhile to incur what's probably going to be the extra cost of borrowing to get that piece of infrastructure sooner," Schofer said.

The largest portion of private funding—perhaps as much as \$1 billion—would come from Macquarie Infrastructure and Real Assets, Inc. That international business group leased the Chicago Skyway for 99 years to the tune of \$1.83 billion.

On the downside, Chicago's parking meter deal somewhat soured public perception of private investment in city infrastructure. Further, not-for-profits are not subject to public transparency measures like the Freedom of Information Act. That's had some in the public questioning the proposed trust's trustworthiness.

But beyond the \$225 million Retrofit Chicago initiative to cut energy costs in 127 government buildings, the city is mum on project details for now. Even the investment projections are based on letters of support and "preliminary nonbinding interest."

During his remarks, the mayor recalled the "lost decade" theme he had laid out in announcing the city's economic plan. In terms of infrastructure, Chicago's problems are indicative of a nationwide slump. Five years ago, U.S. infrastructure still ranked in the top ten. Now it ranks 24<sup>th</sup>, according to a report by the World Economic Forum.

Private funding appears to be everyone's idea for a solution, here and abroad. In Poland, private funding helped the government pave more than 170 kilometers of highway last year, boosting economic activity even under tight E.U. controls on state spending.

"This is a huge deal," Clinton said. "And if you can do it, then every other city in this country of any size can do the same thing." **CHRISTOPHER BENTLEY**

NEW STUDY ON THE ECONOMIC IMPORTANCE OF ROUTE 66

Mother Road

"It winds from Chicago to LA, more than two thousand miles all the way," as the song goes, inspiring endless Googies and even a vintage television show. And now a new study shows that Nat King Cole's famous line still rings true as Americans continue to get their kicks along iconic Route 66, to the tune of \$132 million per year in economic impact. The National Park Service partnered with the World Monuments Fund and Rutgers University to analyze the economy of the so-called Mother Road as it traverses small towns across eight states.

The first-of-its-kind study combines information from the U.S. Census and exten-

sive research in towns along the route to reveal new details about how travelers interact with communities and attractions and to identify preservation opportunities to further enhance the economic potential of heritage tourism. "This is the first time this Environmental Impact Statement methodology has been applied to this vast a stretch," said Erica Avrami, research and education director at the World Monuments Fund. "As a methodology it can serve as a model for other routes and thoroughfares across the country."

Like rivers or ports that sustained many American cities, Route 66's continuous stream of motorists proved to be the lifeblood of many small towns across the West.

Designated a U.S. Highway in 1926, Route 66 was slowly made obsolete as a transportation path by the faster Interstate

Highway System's new roads that bypassed small towns, taking the spending value of passing motorists with it. The decline was complete in 1984 as the last stretch of Route 66 was bypassed by Interstate 40 routed through Williams, Arizona; Route 66 was decommissioned in 1985.

But what the new Interstates offered in speed, Route 66 made up for in character, and a nascent heritage tourism industry has continued to keep the Mother Road alive. The report indicates potential growth in heritage tourism along the highway, but Avrami said there needs to be more unity.

"A host of federal opportunities exist that can be capitalized on, but because Route 66 goes through so many states, the process is piecemeal," Avrami said. "Without a unified body, it's difficult to think holistically because everyone has their own little piece of Route 66." **BRANDEN KLAYKO**



## THE PRICE OF FINGER PAINT

I love when an art opening conversation begins with, “Have you seen the price list?” A hot, local object designer whispered these exact words at the opening for *Modern Model* at the Roots & Culture Gallery. The **anonymous designer** followed up with, “The work looks... quick.” We couldn’t agree more with the assessment of **Kaylee Rae Wyant’s** paintings and wallpaper installations. Blech. But **Andy Hall**, interior architecture and designed object professor at SAIC designed some sculptural laser-cut, powder-coated wall sconces that were a veritable bargain and, starting around \$300, potentially wise investments. Hope his price list is full of red dots!

## THE SALTY BOTTOM LINE

Gensler’s Chicago office is nice, like start-up nice, with chalkboard painted walls advertising yoga and chair massages, and free breakfast on Mondays and Wednesdays—tricks to keep the CAD monkeys chained to their desks. But economic reality and the differences between Silicon Valley-like spending and architecture firms is reflected in the Gensler 7/11 (as we call it), a tiny convenience store tucked away near the materials room. Here employees are expected to pay exorbitant prices for their Greek yogurt and kombucha, or so we hear. Over-worked Gensler staff, relief is on its way. Construction on City Target, which will share the landmark address in the Sullivan building is quickly progressing. Will this set off a munchies price war as folks creep downstairs for affordable snacks?

## LAY OFF MY HOMETOWN

So we swore off gossiping about the Tribune’s critic, but now **Blair Kamin** is practically begging for our attention, by penning a love letter to **Michael Graves** and **Richard Driehaus** from Eavesdrop’s own hometown! The object of Kamin’s affection is the pomo Humana building, which “deserves a more sophisticated reappraisal.” Really, Blair? You went to Louisville, and all you thought deserved attention was a 30-year-old design that some of us natives call “the cash register.” What about the mediocre new stadium crammed in downtown, or the acres of parking lots that leave the city lifeless, or the crumbling historic buildings one heavy storm away from collapse? Or the disastrous highway plan that’s going to choke downtown, or the atrocious public transportation system? We need a mint julep...

SEND YOGA MATS, CRACKER JACKS, AND DERBY HATS, AND SOME MINT TO  
MIDWESTEAVESDROP@ARCHPAPER.COM.

FOLLOW US AT [WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM),  
[FACEBOOK.COM/ARCHPAPER](https://FACEBOOK.COM/ARCHPAPER),  
AND [TWITTER.COM/ARCHPAPER](https://TWITTER.COM/ARCHPAPER)

SITE OF PRESERVATION BATTLE PREPPED FOR REDEVELOPMENT

# REESE READIED

The battle to save the modernist and Prairie-style buildings at the old Michael Reese Hospital was one of the most heated in the closing years of the Daley administration. Preservationists lost most of the battle, and the 37-acre site has been largely cleared, most of its modern buildings—attributed to Walter Gropius and others—and landscape by Hideo Sasaki have been bulldozed. In January, the city of Chicago issued a Request for Proposals (RFP) for development and design teams to rethink the vast site, which holds significant economic potential for the near South Side. In early March, 11 teams submitted proposals, including major players in development, planning, and architecture.

Located near McCormick Place and the Lake, and not far from the Loop, the site is prime for redevelopment—the city hopes—as lending increases and the economy gradually improves. The city purchased it for \$91 million in hopes of building an Olympic Village there for the 2016 Games, a hope that was soon dashed when Rio de Janeiro won the competition to be host city. The economy was already beginning its rapid contraction, leaving the city with a costly purchase amid

a weakening real estate climate.

At the start, the Daley administration pushed for a technology park on the site, a proposal the new RFP reinforces but does not require. The city expects that proximity to three universities, especially Illinois Institute of Technology, will bolster the possibility of a technology campus. The RFP calls for the creation of “high-quality, 21<sup>st</sup> century jobs,” sustainable development, and plans attracting and fostering new companies as well as encouraging redevelopment in the adjacent neighborhoods and a positive return on investment for the city.

Responding teams include U.S. Equities working with Cooper Robertson & Partners; Skidmore, Owings & Merrill; Adrian Smith + Gordon Gill Architecture; Forest City; Chicago Consultant Studio; CBRE with Arcadis; Solomon Cordwell Buenz; Lakota Group; Jones Lang LaSalle; exp U.S. Services; and Higgins Development Partners. The selected team will be given two years to develop their proposal, though the winning team is expected to lay out phasing framework and additional development partners and financing by the end of 2012.

AGB



> **ADA ST.**  
1664 N. Ada St.  
Chicago, IL  
Tel: 773-697-7069  
Designers: 2to5design,  
JNL graphic design

ELLEN SCHOR

Guests entering Ada St. step into a lounge carved out of an old freight elevator. It is symbolic of the journey they are about to take: from industrial streetscape to modern dining room with nods to the past and trends of the present. Just down the block from the venerable Hideout Inn, Ada St., like its off-the-beaten-path neighbor, is a destination unto itself.

The journey, created by interior designer Jodi Morton and graphic designer, Jason Pickleman, takes guests from the elevator lounge, down a long, under-lit salvage-wood paneled hallway capped with a wall of Pickleman’s typography. (Pickleman’s graphic design contributions can also be found on the menus and dining room art.) A long wine library flanks the next hallway on one side and votive candles hide in checkered brick wall recesses on the other. A vinyl record collection is the last feature before guests spill into the courtyard facing dining room. Morton said that the “durable, affordable, and sustainable informed our material choices,” which included using army blankets for upholstery and Baltic plywood for custom tables. Collectively, it’s fun and warm and with food and drinks by Morton’s husband, chef David Morton, you might find yourself sticking around for hours. **RYAN LAFOLLETTE**

## The Häfele Showroom Experience



Meet • Evaluate • Experiment • Select • Learn

154 West Hubbard St. • 312.467.2225  
K/BIS Booth #1261

**HÄFELE**  
FUNCTIONALITY FOR YOU

[www.hafele.com/us](http://www.hafele.com/us) • 1.800.423.3531





**Left, above:** A shared street through the site is designed to put pedestrians first; **Left, below:** A new glass pavilion emerging from a ruin could house a restaurant; **Right:** Tailrace tunnels that once powered the flour mills are visible on the waterfront.



**RECREATION AND RUINS** continued from front page give rise to Water Works Park, a three-block expanse built from the mill's ruined foundations, that would reconnect a burgeoning city with its waterfront.

The privately funded study and concept plan gave a boost to the park's redevelopment, which could have gotten lost as part of the larger RiverFirst

park system stretching five and a half miles upriver from the site. The nonprofit Minneapolis Parks Foundation (MPF) asked Minneapolis-based Meyer, Scherer & Rockcastle (MS&R) to figure out how the site could inform Water Work's design while New York-based HR&A Advisors explored public-private partnerships that

could fund the park's construction and maintenance over a three-month design session with two public meetings.

Water Works Park sits at the southern tip of the RiverFirst park system that will shape the city's riverfront for the next 20 years. Tom Leader Studio and Kennedy & Violich Architecture were

awarded the RiverFirst project through a design competition that redefines the generally industrial and suburban waterfront north of downtown. Because the Water Works Park site is isolated from RiverFirst's primary study area, the designers chose not to identify it as a key component to the plan. "They made a decision to focus on the upper river," said Mary deLaittre, president of MPF.

Water Works Park commands a dramatic site on the edge of a burgeoning mill district dropping 20 feet to St. Anthony's Falls on the Mississippi River. Limestone mill foundations are buried on the riverbank, along with a canal and labyrinth of tunnels that powered the mills. MS&R divided the site into three segments defined by zones of passive recreation around the ruins, active uses along the canal entrance, and a series of pavilions atop the bluff.

Chambers created by excavating mill foundations form distinct rooms along the waterfront. HR&A studied using them as a conservatory

or botanical center to generate income. "Because of the importance of the history, it's most likely this will remain public space with incidental income-generating mechanisms like food carts," MS&R principal Tom Meyer added.

Non-income-generating portions of the site focus on water. A sunken performance space leads to the resurrected canal entrance with a new steel pedestrian bridge flying overhead. Meyer is also exploring an interpretive loop within tailrace tunnels that reveal the hidden geography of the cliff that formed the waterfalls.

In the pavilion zone, a new glass-and-steel restaurant is imagined perched above the century-old foundation of another mill, replacing a decaying 1960s structure. A shared pedestrian/automobile street running through the site allows the Mississippi

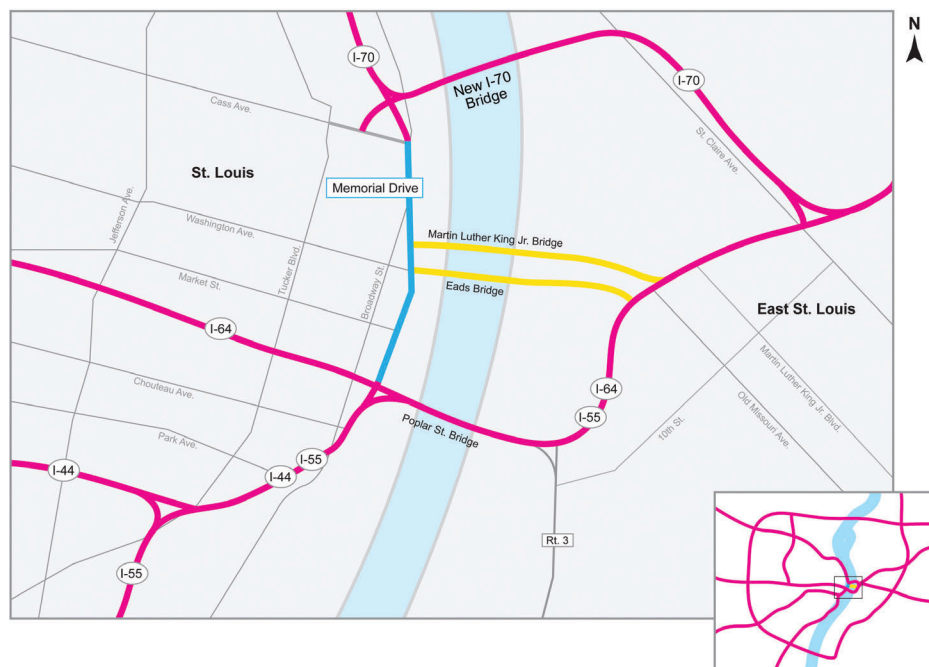
River Road to cross the site without disrupting the park-like atmosphere. "The first reading of it would be a pedestrian plaza," said Meyer.

With the concept plan complete, MFP's deLaittre said finances must continue to be worked out and the relationship to the larger parks system established. "We need to determine whether Water Works Park will be part of RiverFirst or if it will be an independent project," said deLaittre.

"All ruins are interesting in some way, but it's the deep history here with the city re-growing up around them that makes it really special. This is arguably the most historic place in the Twin Cities," said Meyer. "It was a continuous hub of dynamic activity that was the reason there's a city here. It's still an area of convergence 150 years later." **BK**



COURTESY MS&amp;R



**MENDING ST. LOUIS** continued from front page an elevated span north from the Pine Street Bridge to O'Fallon Street, a stretch of highway paralleling the northern third of the Arch grounds and disconnecting the historic Laclede's Landing district, casinos, and undeveloped

industrial land from the city.

City to River, a citizens advocacy group, was formed in 2009 to promote removing the entire riverfront portion of Interstate 70 and replacing it with a boulevard. Alex Ihnen, chair of City to River, said the CityArchRiver competition to redesign the Arch grounds

put highway removal in the spotlight and applauds the city for studying highway removal. "Removing Interstate 70 is the number one thing that could make better use of the Arch," he said. This year the Congress for the New Urbanism listed Interstate 70 among the 2012 Freeways

Without Futures, highlighting urban highways with the most potential for removal.

In 2008, the Lumière Place casino built an \$8 million, 400-foot tunnel under the elevated section of Interstate 70 to a plaza outside the Edward Jones Dome, eliminating the unsightly walk under the

**Far left:** City to River proposes a boulevard (blue) once I-70 is relocated out of downtown; **Left:** The boulevard would provide a better connection to the city and Arch grounds.

highway, but Ihnen said tunneling misses the point of reconnecting to the river. "As long as Interstate 70 is there, it's not going to be an attractive place to be," he said. "The Arch just being there isn't enough. It's got to be part of the life of the city." City to River maintains that over a billion dollars in development potential exists along the riverfront if the highway is removed.

The National Park Service (NPS) issued its support for removing the highway in the 2009 General Management Plan (GMP) that guided the CityArchRiver design competition, won by Michael Van Valkenburgh Associates. Responding to public comments, the document stated that the NPS "prefers and strongly supports the removal of the Interstate highway between the Poplar Street

Bridge and the Eads Bridge at some point in the future. We recognize an undertaking of this magnitude may not be possible during the time-frame this GMP addresses (15–20 years), but we would amend the GMP should such an opportunity become feasible prior to the expiration of this plan." Currently, a block-long landscaped highway cap is planned to connect the Arch grounds to downtown, eliminating several blocks of Memorial Drive and keeping the highway in place. City to River advocates relocating Memorial Drive underneath the lid.

There is no set timeline for the city's review of the RFP respondents, which is expected to take several months. If the study shows that highway removal is feasible, Ihnen said St. Louis must act before it loses a once-in-a-generation opportunity: "If we spend millions on new ramps and infrastructure on the existing highway, it's going to be 40 or more years before we can think about removing the highway again." **BK**



COURTESY CITY TO RIVER





borders by hella jongerius

**maharam**



THE ARCHITECT'S NEWSPAPER APRIL 18, 2012

Left: Corner's proposal calls for a large pool. Right: Public space improvements should draw residents and tourists.



COURTESY JAMES CORNER FIELD OPERATIONS

FIELD OPERATIONS BESTS RIVALS TO MAKE OVER PUBLIC SPACES AT CHICAGO ATTRACTION

## CORNER DIVES IN AT NAVY PIER

The team led by James Corner Field Operations has been selected to redesign the public spaces at Chicago's Navy Pier. With a fine-grained proposal that mixed pragmatism with enough conceptual punch, the Corner team prevailed over competitors AECOM/BIG, Aedas, Xavier Vendrell, and Imelk.

Visited by more than nine million people annually, Navy Pier is in many ways already highly successful. Nonprofit Navy Pier, Inc., organized the competition to improve the public spaces to appeal to both local Chicagoans and tourists, as well as to

generate new revenues and interest in the pier's large, historic exhibition hall.

The Field Operations proposal seeks to strengthen the pier's connection to the city and to the lakefront, as well as emphasize the experience of being out on the lake. A dramatic light installation designed by Leo Villareal and an improved tunnel under Lake Shore Drive would make the pier more accessible at all hours. The park at the pier's entrance would be redesigned with new textured pavers and a changeable fountain/skating rink/splash pool. The pier itself is divided into

a series of programmatic rooms, including a renovated Crystal Garden with suspended planter pods that can be raised and lowered for events or to create differing visitor experiences. Beyond that, the amusement area would keep its iconic Ferris wheel, swing ride, and carousel and gain biomorphic planting beds. Perhaps the most dramatic element would be a floating pool at the end of the pier. "It really extends the horizon and allows you to think about the scale of the lake in a new way," said Justine Heilner, development director at Field Operations.

Many of the competitors sought to extend the pier or remake its edge with zigzagging paths or constructed wetlands. The Corner team's scheme, however, retains the existing footprint of the pier. "We knew that once you start extending out into the water, you immediately involve the Army Corps of Engineers, and that slows things down and makes things very expensive, very quickly," Heilner said.

As in any competition, time will tell what survives from the original proposal. "All the teams put a tremendous amount of work into their designs," Heilner said. "So the client will have a lot of elements from which to pick and choose." **AGB**

FOLLOW US AT [WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM), [FACEBOOK.COM/ARCHPAPER](https://FACEBOOK.COM/ARCHPAPER), AND [TWITTER.COM/ARCHPAPER](https://TWITTER.COM/ARCHPAPER)



### M-Series LED

SELUX M-Series with LED, the revolutionary development of the industry leading 'lines-of-light' concept, offers seamless, continuous lines of light with superior performance, uniformity, and unmatched flexibility.



 [selux.com/usa](http://selux.com/usa)  
(800) 735 8927

**se'lux**

halliday  
baillie

CREATING CLASSICS  
DESIGNED AND MADE IN NEW ZEALAND



**HB 530** HANDRAIL BRACKET IN SOLID STAINLESS STEEL

for dealers in the US call: +1-800-362-1484

[hallidaybaillie.com](http://hallidaybaillie.com)



# WATCH WHAT WE CAN DO

GKD Mediamesh® transformed one of  
New York's most forgettable buildings into  
a model of modern technology.



Port Authority Bus Terminal  
42<sup>nd</sup> St and 8<sup>th</sup> Ave, New York City



We can't just show you a picture.  
GKD Mediamesh® is best seen in action.  
Watch what we can do.

## GKDMEDIAMESH

800 453 8616 [www.gkdmetalfabrics.com](http://www.gkdmetalfabrics.com)



THE ARCHITECT'S NEWSPAPER APRIL 18, 2012



Left: Bloomingdale Trail will connect to neighborhood parks; Right: It will offer unexpected city views.



COURTESY ROSS BARNEY

**BIKE ON BY** continued from front page and security, while some have objected to opening up the structure to the public (urban adventurers have long accessed the line illegally). The planning team, which includes ARUP, Ross Barney Architects, and Michael Van Valkenburgh Associates, has worked to address those concerns in a number of ways. Where a house has a window overlooking the trail, the planning framework will call to the path to curve away from the house toward the opposite side of the trail (which is approximately 30 feet wide at it's narrowest points). The project is much more earth-bound than its New York predecessor with

direct connections to the city's sidewalks and neighborhood parks system. A small number of parking spaces will be eliminated at the street access points, which the Chicago Department of Transportation (CDOT) has supported.

The plan also calls for using the depth of the embankment as a design element. "We have a lot of material you can remove or add to," said Andrew Vesselinovitch, a project architect with Ross Barney. "We worked with Van Valkenburgh Associates, and they came up with the pretty brilliant idea of giving the path a subtle undulation." Not only would this create a varied experience for the visitor,

it will allow for different micro climates for plants as well as create more privacy for neighboring windows.

The project is being funded largely through federal transportation funds, so it must accommodate cyclists as well as pedestrians. "It was very helpful explaining to the public that it would have to accommodate bikes as well as people walking to the bus stop," Vesselinovitch said. "People understood that you can either allow bicycles or try to find \$40 million somewhere else." The line will have a shared bike/pedestrian path running the length of the trail as well as shorter, additional pedestrian-only segments along the wider

portions.

The planning team is wrapping up with a framework plan for review by CDOT and the Parks District. A new team will take over the final design for the Parks District, with only MVVA continuing on. Since the High Line opened there have been many disputes about who deserves credit for the design between the architects (Diller, Scofidio + Renfro) and the landscape architect (James Corner Field Operations). At the Bloomingdale Trail, it seems MVVA won't have any significant rival to claiming design credit.

The first phase is tentatively scheduled to open in 2014. **AGB**

## UNVEILED

### NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC,

The predominantly limestone campus of Northwestern University is about to get a bold new addition, one that looks toward Evanston's lakefront and back toward the Chicago skyline. The new home for the Bienen School of Music will feature a monumental window that frames a view of Chicago's towers, providing a dramatic backdrop for performers in the recital hall. "Though it's located in Evanston, the university wanted to underscore the proximity to Chicago, to show students that they are on a world-class stage," said James Goettsch, President of Goettsch Partners.

The 152,000-square-foot building

includes a 400-seat recital hall, a 150-seat performance room for opera, and a 2,400-square-foot rehearsal room and library, as well as offices and classrooms. A large atrium space will serve as a pre-event gathering space connecting the various halls.

The Z-shaped plan and the glass-and-steel cladding will make the building a contemporary presence on campus, as well as a highly visible public face for the Evanston and greater Chicago community. Located near the dance, theater, and other visual and performing arts facilities, the Bienen School completes an "arts circle" at the university, with a broad, inviting lawn in front that also includes lakefront access. **AGB**

Architect: Goettsch Partners  
Client: Northwestern University  
Completion: 2014



COURTESY GOETTSCH PARTNERS

## AT DEADLINE

## SEVEN TO SAVE

Preservation Chicago just released their "Chicago Seven" list of the city's most endangered buildings. Many on the list will be familiar to *AN* readers as we've been tracking their troubles all along, in particular the travails of Bertrand Goldberg's Prentice Hospital. Also on the hospital hit parade are Cuneo and St. Anthony's, and Unity Hall, social and political gathering place for the city's African American community. Gethseme Church made the list, as did all of Woodlawn Avenue. In a more thematic gesture, the group also called out all historic Chicago movie theaters.

## RUSH TO FINISH

The Rush University Medical Center is taking Perkins & Will to court for what they claim are design mistakes at the New West Side Hospital. The \$8 million debacle on the \$677 million project stems from heat emanating from 42-inch flat screen televisions that set off a recalculation of the amount of cool air needed. Engineering by Environmental Systems Design called for 13 percent more cool air, which in turn heated up the budget. Then when all was said and done the hospital discovered that the costly changes were unnecessary. Oops.

## CONTEMPORARY KICE

The Art Institute of Chicago named Karen Kice as an assistant curator of architecture and design. Kice will bring focus to contemporary architecture and urbanism, particularly through lectures, programs, and publications. She studied in the Ph.D. program at UCLA where she was a senior research associate at cityLAB. Her recent research has focused on branding, identity, and mobility in architecture.

## SIGNS OF SPRING?

The corner of Franklin and Randolph appears as though it might be getting a spanking new tower to be designed by Krueck + Sexton and built by Tishman Speyer. Biznow.com reports that Tishman representative Vicki Noonan is calling the new building "spectacular." The one-million-square-foot office tower will fill the site of the former Mercantile Exchange building. One big question remains, who will move in? No tenant, no credit.



THE ARCHITECT'S NEWSPAPER APRIL 18, 2012



Left: Bloomingdale Trail will connect to neighborhood parks; Right: It will offer unexpected city views.



COURTESY ROSS BARNEY

**BIKE ON BY** continued from front page and security, while some have objected to opening up the structure to the public (urban adventurers have long accessed the line illegally). The planning team, which includes ARUP, Ross Barney Architects, and Michael Van Valkenburgh Associates, has worked to address those concerns in a number of ways. Where a house has a window overlooking the trail, the planning framework will call to the path to curve away from the house toward the opposite side of the trail (which is approximately 30 feet wide at its narrowest points). The project is much more earth-bound than its New York predecessor with

direct connections to the city's sidewalks and neighborhood parks system. A small number of parking spaces will be eliminated at the street access points, which the Chicago Department of Transportation (CDOT) has supported.

The plan also calls for using the depth of the embankment as a design element. "We have a lot of material you can remove or add to," said Andrew Vesselinovitch, a project architect with Ross Barney. "We worked with Van Valkenburgh Associates, and they came up with the pretty brilliant idea of giving the path a subtle undulation." Not only would this create a varied experience for the visitor,

it will allow for different micro climates for plants as well as create more privacy for neighboring windows.

The project is being funded largely through federal transportation funds, so it must accommodate cyclists as well as pedestrians. "It was very helpful explaining to the public that it would have to accommodate bikes as well as people walking to the bus stop," Vesselinovitch said. "People understood that you can either allow bicycles or try to find \$40 million somewhere else." The line will have a shared bike/pedestrian path running the length of the trail as well as shorter, additional pedestrian-only segments along the wider

portions.

The planning team is wrapping up with a framework plan for review by CDOT and the Parks District. A new team will take over the final design for the Parks District, with only MVVA continuing on. Since the High Line opened there have been many disputes about who deserves credit for the design between the architects (Diller, Scofidio + Renfro) and the landscape architect (James Corner Field Operations). At the Bloomingdale Trail, it seems MVVA won't have any significant rival to claiming design credit.

The first phase is tentatively scheduled to open in 2014. **AGB**

## UNVEILED

### NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

The predominantly limestone campus of Northwestern University is about to get a bold new addition, one that looks toward Evanston's lakefront and back toward the Chicago skyline. The new home for the Bienen School of Music will feature a monumental window that frames a view of Chicago's towers, providing a dramatic backdrop for performers in the recital hall. "Though it's located in Evanston, the university wanted to underscore the proximity to Chicago, to show students that they are on a world-class stage," said James Goettsch, President of Goettsch Partners.

The 152,000-square-foot building

includes a 400-seat recital hall, a 150-seat performance room for opera, and a 2,400-square-foot rehearsal room and library, as well as offices and classrooms. A large atrium space will serve as a pre-event gathering space connecting the various halls.

The Z-shaped plan and the glass-and-steel cladding will make the building a contemporary presence on campus, as well as a highly visible public face for the Evanston and greater Chicago community. Located near the dance, theater, and other visual and performing arts facilities, the Bienen School completes an "arts circle" at the university, with a broad, inviting lawn in front that also includes lakefront access. **AGB**

Architect: Goettsch Partners  
Client: Northwestern University  
Completion: 2014



COURTESY GOETTSCH PARTNERS

## AT DEADLINE

### SEVEN TO SAVE

Preservation Chicago just released their "Chicago Seven" list of the city's most endangered buildings. Many on the list will be familiar to AN readers as we've been tracking their troubles all along, in particular the travails of Bertrand Goldberg's Prentice Hospital. Also on the hospital hit parade are Cuneo and St. Anthony's, and Unity Hall, social and political gathering place for the city's African American community. Gethseme Church made the list, as did all of Woodlawn Avenue. In a more thematic gesture, the group also called out all historic Chicago movie theaters.

### RUSH TO FINISH

The Rush University Medical Center is taking Perkins & Will to court for what they claim are design mistakes at the New West Side Hospital. The \$8 million debacle on the \$677 million project stems from heat emanating from 42-inch flat screen televisions that set off a recalculation of the amount of cool air needed. Engineering by Environmental Systems Design called for 13 percent more cool air, which in turn heated up the budget. Then when all was said and done the hospital discovered that the costly changes were unnecessary. Oops.

### CONTEMPORARY KICE

The Art Institute of Chicago named Karen Kice as an assistant curator of architecture and design. Kice will bring focus to contemporary architecture and urbanism, particularly through lectures, programs, and publications. She studied in the Ph.D. program at UCLA where she was a senior research associate at cityLAB. Her recent research has focused on branding, identity, and mobility in architecture.

### SIGNS OF SPRING?

The corner of Franklin and Randolph appears as though it might be getting a spanking new tower to be designed by Krueck + Sexton and built by Tishman Speyer. Biznow.com reports that Tishman representative Vicki Noonan is calling the new building "spectacular." The one-million-square-foot office tower will fill the site of the former Mercantile Exchange building. One big question remains, who will move in? No tenant, no credit.



# SieMatic BeauxArts.02 the latest interpretation



Designed with Mick De Giulio, BeauxArts.02 is everything you want in a kitchen and everything you'd expect from a SieMatic original. See more online and at your nearest SieMatic showroom.



The stringent requirements set by the Forestry Stewardship Council (FSC) underscores our dedication to the environment and exemplary conduct at all levels of the manufacturing process.

**SieMatic Möbelwerke USA**

Tel: 215.604.1350

info@siematic.com

[www.siematic.us/showrooms](http://www.siematic.us/showrooms)

# SieMatic



THE ARCHITECT'S NEWSPAPER APRIL 18, 2012

## DESIGN AT WORK&gt; ARMSTRONG TEASDALE

360 ARCHITECTURE  
DESIGN FOR COMMUNICATION  
AND COLLABORATION

Most people conjure up an image of plush leather seating and mahogany wood-paneled rooms when they think of a law office. Stepping into the new offices of Armstrong Teasdale, in Kansas City, Missouri, designed by local firm 360 Architecture, you could easily be entering a corporate advertising firm or technology company. That old, dark elitist aesthetic of your traditional attorney has been transformed into an airy, modern office.

"Our inviting space was designed to inspire new ideas and facilitate communication and collaboration," said Larry Tucker, managing attorney for the law firm's Kansas City offices, in a statement. After a rebranding effort a few years ago, St. Louis-based Armstrong Teasdale has been renovating their offices to match their new ethos. It was from the renovation of their headquarters, designed by Washington, D.C.-based STUDIOS Architecture, that 360 Architecture took some of their materials cues,

including an innovative use of wood.

As you first enter, you may see paneling, but the sleek and curvilinear cut of the mahogany wall and reception desk is anything but standard. This conversation piece sets the tone for the office and draws you into the space as the wood ribbons across the room and is repeated at doorways and thresholds. At \$72 per square foot, the \$2.2 million gut renovation of the two-story, 30,216-square-foot office was done on a relatively conservative budget. What it lacked in the luxurious finishes of other law offices, it made up for in detail and location. Situated on the 14<sup>th</sup> and 15<sup>th</sup> floors, the office takes full advantage of its views of downtown Kansas City and its historic Union Station. Peter Sloan, principal with 360 Architecture, explained, "We used the amenities outside the windows as much as the materials inside. At this level the office really feels like they are in the urban space as

opposed to above it."

Sticking with the mission of the rebranded firm, the design approach emphasizes transparency. The offices and meeting rooms have glass walls that let in daylight from the floor-to-ceiling windows, wide hallways provide a scale and enclosure to the large open space, and the workstations at the center of the plan are cut low and include frosted glass dividers. Law is a paper-laden business, but even the filing system was embedded into the walls to minimize obstructions.

White marble tile and glossy white paint refract light and bring an airiness to the space. Influenced by the firm's logo, red is used throughout the space. At the entrance it is on the ceiling; in transition spaces, it is on the walls; and in the offices, it is on the carpet flooring. Refracted by the contrasting white, there is a soft crimson hue day and night. "Every aspect of the design and materials selection addresses the new

brand," said Eric Linebarger, lead designer for the project at 360 Architecture.

While transparent materials encourage openness and communication internally, the office was designed to allow the 35-person office the flexibility to grow with the community. Said Sloan, "The client also wanted to create a vehicle to better connect and develop their relationships in the Kansas City community." To have a space for community events, whether business oriented or to host one of the firm's many nonprofit clients, meant creating a comforting and open setting. The office boasts an 8,000-square-foot conference center for community events as well as board meetings.

In the highly competitive law field, the office was developed to recruit, attract, and retain new clients and talented attorneys as much as it was to represent the culture of the firm. "We were very impressed with how the younger attorneys were encouraged to be

**Clockwise from top left: The lobby features a sculptural reception desk; light streams through glass doors; offices are airy and bright; the conference room has city views; the café feels restaurant-like.**

engaged in the design process. It was really about the future of the firm," Sloan said. To meet the demands of the modern attorney and the casual nature of the firm, the reception area doubles as a meet-and-greet space for after-hours cocktails or off-the-books conversations with clients. Moving down to the second level by the communicating stairs, the space opens up to a break room for employees that feels more like a trendy cafe. With its new offices, Armstrong Teasdale seeks to evolve the perception of lawyers and the expectations of its clients. **GUNNAR HAND**

## RESOURCES:

## ACOUSTICAL CEILING:

Armstrong

[www.armstrong.com](http://www.armstrong.com)

## COUNTER TOPS:

Caesarstone

[www.caesarstone.com](http://www.caesarstone.com)

## FURNITURE:

Bernhardt

[www.bernhardtdesign.com](http://www.bernhardtdesign.com)

HB

[www.hbf.com](http://www.hbf.com)

Herman Miller

[www.hermanmiller.com](http://www.hermanmiller.com)

Tuohy

[www.tuohyfurniture.com](http://www.tuohyfurniture.com)

## INTERIOR GLASS:

Skyline Design

[www.skydesign.com](http://www.skydesign.com)

## LAMINATES:

Abet Laminati

[www.abetlaminati.com](http://www.abetlaminati.com)

Wilsonart

[www.wilsonart.com](http://www.wilsonart.com)

## LIGHTING:

Foscarini

[www.foscarini.com](http://www.foscarini.com)

Juno Lighting

[www.junolightinggroup.com](http://www.junolightinggroup.com)

Linear Lighting

[www.linearlgt.com](http://www.linearlgt.com)

## WALLCOVERING:

Maharam

[www.maharam.com](http://www.maharam.com)

## WINDOW SHADES:

MechoSystems

[www.mechoshades.com](http://www.mechoshades.com)

## WOOD VENEERS:

Dooge Veneers

[www.doogeveneers.com](http://www.doogeveneers.com)



COURTESY MICHAEL ROBINSON



**WORKING IN THE SHADOWS** continued from front page Wang Shu's wife and design partner, Lu Wenyu, seems to have slipped by public notice. The Pritzker's coincidental intersection with Women's History Month, as well as the recent publication of "Women in Architecture" statistics by the Royal Institute of British Architects, has raised questions about the foundation's fairness of vision. Twenty years ago, the jury overlooked Denise Scott Brown in favor of her husband and partner, Robert Venturi, one slight of many documented by her own 1975 article, "Room at the Top? Sexism and the Star System in Architecture." In 2012, when statistics still look dim—women make up just one in five architects in professional practice—this year's Pritzker award seems to reflect a larger problem in the industry.

"The jury is extremely thorough and extremely careful when they deliberate," said Martha Thorne, executive director of the Pritzker Prize. "The jury looked at the built work, they looked at the teachings, the writings, and the other prizes. They looked at the many facets of all the people on the nominations list and they came to a conclusion that Wang Shu should be this year's winner."

Yet Wang Shu's work seems to be intrinsically linked to Lu Wenyu. In 1997, the couple co-founded the firm Amateur Architecture Studio. Together, Wang Shu and Lu Wenyu went on to construct the 13 of the 14 projects mentioned in the public announcement of the prize. In 2010, the couple was jointly awarded Germany's prestigious Schelling Prize for their work together. Wang Shu himself has spoken on his interest and belief in collaboration and the many people it takes to construct buildings. The Pritzker Prize does recognize that architecture can be more than the work of an individual and has been awarded to collaborative teams in the past: Herzog & de Meuron in 2001 and Sejima and Nishizawa in 2010.

When asked by *The Los Angeles Times* whether he believed Ms. Lu should have also won, Mr. Wang definitively said yes. He also commented to NPR, "Without me, no design. Without her, it cannot become reality." However, Mr. Wang's own position on his wife's recognition remains unclear: *The Los Angeles Times* blog was the first time that Thorne, the executive director of the prize, became aware of his opinion.

To date, the Pritzker Prize has been awarded to 37 laureates, only two of whom are women. The foundation, of course, is not unaware of this history.

"I would share with you my personal and firm belief that women have not been given their rightful position in architecture," said Thorne. "There are enormous biases. There are structural problems within education, within the profession, and within the building industries that mean that women are often left out." **ANN LOK LUI**

Ningbo History Museum (2008).



LY HENGZHONG/ATELIER



## "Truly effective design drives energy performance."

When I'm designing a building I begin at the nexus of design assumptions and real-world building performance: the envelope.

I specify InsulBloc® high performance spray foam insulation because I know and trust it. InsulBloc® gives me great flexibility in my designs, and can be used with poured concrete, primed steel, wood, CMU, and most other construction materials.

InsulBloc® adds solid LEED points, is safe, and can save up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and healthy buildings you have to design and build them with great materials. InsulBloc® by NCFI is the ideal way to start.

Robert W. Ferris, AIA, REFP, LEED AP

CEO and Co-Founder of SFL+a Architects,  
Co-Founder Firstfloor, Inc., providing turnkey  
development solutions to educational institutions.



**InsulBloc®**

[www.insulbloc.com](http://www.insulbloc.com)

THE SCIENCE  
OF COMFORT



Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art





---

# May

---

# 19-22

---

# 2012

---

The 24th annual International Contemporary Furniture Fair  
May 19-22 2012 at New York City's Jacob K. Javits Convention Center  
800-272-7469 or 212-204-1060 [icff.com](http://icff.com)



Produced and Managed by GLM





COURTESY OF DE LEON + PRIMMER

# REGIONALISM NOW

Riverview Park Visitor  
Service Building  
Louisville, KY  
de Leon + Primmer  
Architecture

In an ever more interconnected and globalized world, the concept of regionalism seems both out of step and more relevant than ever. And the architects associated with an architecture of place are keenly aware that—whatever the wider world thinks—their work is not based on a menu of fixed typologies but on adaptive values. Regionalism today is not about quoting barns and silo-shaped

houses but rather actively engaging with the deeper forces driving specifics of form—whether it's time, culture, climate, or cost.

Critic David D'Arcy reexamines Kenneth Frampton's canonical essay on Critical Regionalism with fresh eyes, while *AN* editors survey projects and practitioners that are carving out new principles as they engage with—or resist—the notion of regionalism.



St. Nicholas Eastern Orthodox Church  
Springdale, AR  
Marlon Blackwell Architect







TIMOTHY HURSELY

## STRANGELY FAMILIAR

“Working within a particular region establishes a baseline. There is a preconception of what regionalism is, but we also look at it in a way that is unfamiliar. We look for something familiar and yet new.”

Roberto de Leon

## INVISIBLE PARAMETERS

“Architecture is a political process...As a term, regionalism has a negative connotation. Using it would be a way of distinguishing oneself. A ‘region’ can be a subdivision or a city block, in terms of scale.”

Mary Ellen Carroll

It was a global landscape haunted and threatened by “the freestanding high rise,” “the serpentine freeway,” “the apocalyptic thrust of modernization,” and “pathological philistinism.”

This was the condition, not just of the built environment, but of architecture, said Kenneth Frampton, who accused architects of responding with eclectic historical nostalgia and a rapturous futurism. And it was only 1983.

Frampton’s response was a jeremiad deploring it all. And there was much to deplore.

His alternative was critical regionalism, seizing on a term first deployed in 1981 by Alexander Tzonis and Liane Lefaivre. It was a warning, a manifesto, and a call to arms. Frampton termed it “a critical basis from which to evolve a contemporary architecture of resistance—a culture of dissent free from fashionable stylistic conventions, an architecture of place rather than space, and a way of building sensitive to the vicissitudes of time and climate.”

Frampton’s enemy then was post-modernism. He and others felt besieged by a tendency that was dragging critics and resources and young talent into nostalgia or into technological rootlessness.

Frampton heaped blame, not just on the postmodernists, but on the circumstances weighing upon them. Modernism, however, tended to be left off the hook. Just root it in a real place, he counseled. Here’s how he hovered around a definition, vaguely enough to be big tent: “Critical Regionalism depends upon maintaining a high level of critical self-consciousness. It may find its governing inspiration in such things as the range and quality of the local light, or in a tectonic derived from a peculiar structural mode, or in the topography of a given site.”

Back in the 1980s, Frampton and others would foresee another persistent factor. This regionalizing trend that they hoped for would not be a revolution. “The scope of activity available to the potential regionalist

is interstitial rather than global in nature,” Frampton wrote in 1988, “which will be seen to some as a deciding advantage.” Frampton also called that work marginal—not the most effective term for recruiting.

It’s now clear that Frampton underestimated the challenge—and the flexible advantage of regionalism. It was several financial crashes ago, before the Internet enabled almost everything besides dwelling to be virtual rather than tactile, and before destination architecture turned a battleground like Bilbao into a tourist mecca and turned an elite of architects into boldfaced names.

Some three decades later, regional architecture is a sensibility, rather than a movement. Like most tendencies that move from the bottom up, there are no clear rules, other than a tactility, a commitment to place, and an ethical attitude about community, all of which fuse into an approach to sustainability, a term that escaped the earliest formulations.

In a 2006 lecture, Alexander Tzonis updated the challenge: “Mindlessly adopting narcissistic dogmas in the name of universality leads to environments that are economically costly, ecologically destructive, and catastrophic to the human community.” As Yogi Berra might have said, it’s apocalypse all over again.

Like anything regional, solutions will vary from location to location. These are paths that lead to hybridization, rather than purity.

No surprise, it’s leaderless. But there are plenty of prophets, like Alvar Aalto, whose brick Synatsalo Town Hall of 1952 was a triumph of tactility for Frampton. Another one of Frampton’s heroes was Luis Barragán, whose 1947–48 Casa Estudio—an office, home, and garden in Tacubaya, a working-class suburb of Mexico City—is now being scrutinized in a new documentary by Rax Rinnekangas and the Finnish architect and critic Juhani Pallasmaa.

And adherents are growing, hailing from



THE ARCHITECT'S NEWSPAPER APRIL 18, 2012



Weekend House  
North Shore, Lake Superior  
Julie Snow Architects



Nakahouse  
Hollywood Hills, CA  
Xten Architecture





PETER KERZE

## TIME

“Time is a regionalist perspective. Objects in a landscape age in a certain way; maintenance has to be anticipated and understood. Architects need to plan for time.”

Tom Kundig

## QUIET APPROACH

“We look at the culture that wraps around a site. We look at the operational and aspiration aspects. And then, only then, we play with form and pattern. Having a quiet voice at the beginning is important.”

Julie Snow

farther afield both, in geographical and intellectual reach. In Nova Scotia, architect Brian MacKay-Lyons has been gathering architects—under the suitably oblique banner Ghost—to appraise the future of master building in terms of landscape, material culture, and community. Both Frampton and Pallasmaa have contributed but the range of engaged architects is wide, among them Deborah Berke, Wendell Burnette, Ted Flato, Vincent James, Rick Joy, Richard Kroeker, Tom Kundig, Patricia Patkau, Dan Rockhill, and Brigitte Shim.

Among them is Marlon Blackwell, who is all too keenly aware that he has been scripted as American architecture’s regional everyman. Based in Fayetteville, Arkansas, he has developed an approach as likely to draw on mud towers in Yemen as the state’s ubiquitous long-haul trucks. For the Porchdog House, a post-Katrina dwelling, Blackwell rejected a retreat to the sentimental vernacular. Instead of a granny-style porch with geraniums and rockers, the Biloxi house sits on 11-foot pillars—a new prototype responsive to the elements, but also affordable enough to replicate.

Blending the mass-production possibilities of the prototype with locally resonant design defines a hybrid approach being taken by regional firms like Bohlin Cywinski Jackson, designers of the Apple Store. The product is a paradox—multiple corporate retail stores are also transparent physical gathering places for corporeal Apple customers who spend much of their time in virtual worlds. The stores are potent advertising logos, as well as local destinations.

Is this a case of regionalists already jumping ship or selling out? Only if the already-slippery definition of regionalism is seen as a rigid pledge or a straitjacket, which hasn’t been suggested by any architect. There is no required vow of poverty, chastity, or obedience. So far, no one has been excommunicated from Ghost for taking on corporate clients.

Or for creating a destination. And what, if not a destination, is the new and exquisite Clyfford Still Museum in Denver, a gambit hyped as a tourist site by destination-obsessed Denver and designed by Brad Cloepfil, a Frampton pupil at Columbia University who established himself as a practitioner of Pacific Northwest



STEVE KING



Outpost  
Central Idaho  
Olson Kundig Architects



TIM BIES

prototype 180  
Sharpstown, TX  
Mary Ellen Carroll



Photography Studio  
Marin County, CA  
Kennerly Architecture & Planning



FAR LEFT: KENNY TRICE; LEFT: THOMAS HEINER

## EMERGENT VERNACULAR

"I think about a more fragmented way to look at the landscape. There are vestiges of another society apart from the barns, silos, and shotguns, elements more about mobility and part of the reality of what we see and experience around us. RVs, truck trailers and campers are all sources of inspiration, too."

Marlon Blackwell

regionalism? Rather than create another billboard for the city, Cloepfil responded with a restrained design at a restrained budget. If the Clyfford Still Museum says anything about regionalist work, it is that it can be purposefully local without aesthetic compromise.

As regional work once thought destined for the interstices surges through the cracks, consider the food analogy. Declining quality, rising cost, and waste alarmed a small core of eco-minded consumers and producers, and spawned the locavore movement. Some three decades later, it has bastions throughout North America and Europe and beyond. Restaurants and producers have lifted local economies, which continue to grow, benefiting everyone from architects to sommeliers (and throwing off profitable vernacular subsections).

With architecture, as with food, the challenge is to move beyond the elite clients, and into the regionalists' heartland, where the vernaculars of poor nutrition and cheap generic construction meet at the strip mall and sprawl outward.

DAVID D'ARCY



1



2



3



6



5



4

COURTESY RESPECTIVE MANUFACTURERS

# COVER STORY

NEW OPTIONS FOR SHELTERING AND SHADE STRUCTURES BY JENNIFER K. GORSCHÉ

## 1 TENARA FABRIC SEFAR ARCHITECTURE

Launched in the United States last year, along with several other architectural fabric products, Sefar Architecture's Tenara fabric is made with high-strength expanded PTFE fluoropolymers. Ideal for roofing applications in which high light transmission is desirable, the fabric can be folded and draped for retractable roofs. The company also offers interior applications that filter natural and artificial light and improve acoustic conditions in atriums and lobbies. [www.sefar.us](http://www.sefar.us)

## 2 METAL WALL AND ROOF SYSTEM FABRAL

Used recently for the roofing, canopies, and light shelves of the largest net-zero public school in the country, Fabral's metal wall and roof systems are 100 percent recyclable. Panels are painted primarily with "cool paint systems," LEED- and Energy Star-certified colors with a Solar Reflective Index of 29+ (Bright Silver is pictured here). Most systems have a life expectancy of more than 40 years. [www.fabral.com/netzero](http://www.fabral.com/netzero)

## 3 EDGE BICYCLE SHELTER MMCITÉ

Geared toward creating well-designed ways of integrating cycling into modern cities, mmcité, in its Edge shelter, combines a galvanized steel frame with glass roof and side walls supported by stainless steel brackets. An acrylic back wall provides slots for bike wheels; traditional steel racks can also be incorporated. See the company's bus shelters and other site furnishings at [www.mmcite.com/en](http://www.mmcite.com/en). U.S. distribution through ESF. [www.esfbysigma.com](http://www.esfbysigma.com)

## 4 SPOKES MODEL BIKE SHELTER DUO-GARD

Duo-Gard offers a range of sizes and finishes for ten standard bike shelter models that use recycled and recyclable polycarbonate panels and can count toward LEED certification. The Spokes model shelter is pictured. The company's recent technical partnership with LED developer Arborlight will also create new energy-efficient, slim-profile lighting integration options for walls, ceilings, and canopies. The first of these products are in the prototype stage. [www.duo-gard.com](http://www.duo-gard.com)

## 5 REYNOBOND WITH ECOCLEAN ALCOA ARCHITECTURAL PRODUCTS

Alcoa has introduced its Reynobond coil-coated architectural panels with EcoClean, a self-cleaning surface that pulls organic materials and pollutants, including nitrogen oxides, from the air. Designed to reduce maintenance costs over a building's lifetime, the panels use patented Hydrotec technology from TOTO and are coated with the first titanium dioxide finish applicable to a pre-painted metal surface. [www.alcoa.com/aap](http://www.alcoa.com/aap)

## 6 OMEGA 1500 METAL MESH GKD

In addition to its newly patented Illumesh LED-illuminated metal fabric facade system, GKD creates a range of solar management solutions for architectural mesh. Pictured is Omega 1500, a flexible stainless steel fabric used to mitigate intense heat and glare in canopy applications. Because the mesh has 5 percent open area, heat is not trapped beneath the protective skin, making it ideal for covered outdoor spaces. [www.gkdmetailfabrics.com](http://www.gkdmetailfabrics.com)



**YESTERDAY'S DREAM:**  
Become an architect.

**TODAY'S CHALLENGE:**  
Spend less time managing  
so you can be the architect  
of your dreams.



**TOMORROW'S SOLUTION – ArchiOffice**

ArchiOffice® is a powerful, indispensable time tracking and project management software designed by architects for architects. Simplify the complex management tasks necessary to complete projects on time and on budget while increasing profits. With ArchiOffice running your firm, you'll have the freedom to spend more time on design or growing your business.

**Come to a live walk-thru and see how  
ArchiOffice can make your dreams come true.**

Go to [www.ArchiOffice.com/dream](http://www.ArchiOffice.com/dream) to register  
or call us at (855) 687-1032 for more information.

**ArchiOffice**  
Power your office. Empower yourself.



APRIL

WEDNESDAY 18  
LECTURES  
**Grace La/La Dallman**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

**Richard Sennett**  
**Eugene J. Mackey Jr. Lecture**  
6:30 p.m.  
Steinberg Auditorium  
Sam Fox School of Design  
and Visual Arts  
1 Brookings Dr.  
St. Louis, MO  
samfoxschool.wustl.edu

SYMPOSIUM  
**Green Peril and Promise:  
Managing Architecture  
for a Green Economy**  
**Daniel Dorfman, Thomas  
Harkins and Douglas Farr**  
5:00 p.m.  
Suite 1181  
KI Furniture Showroom  
AIA Chicago  
35 East Wacker Dr.  
Chicago  
aiachicago.org

EVENTS  
**Society of Architectural  
Historians 65th Annual  
Conference**  
8:00 a.m.  
Cobo Convention Center  
1 Washington Blvd.  
Detroit, Michigan  
sah.org

**Donaldson Mansion  
Home Tour  
for Project Success**  
5:30 p.m.  
Donaldson Mansion  
1712 Mount Curve Ave.  
Minneapolis, MN  
aia-mn.org

THURSDAY 19  
LECTURES  
**Jean Guarino**  
**Myth Buster:  
New Perspectives on  
the Chicago School**  
12:15 p.m.  
Landmarks Illinois  
Chicago Cultural Center  
Claudia Cassidy Theater  
77 East Randolph St.  
Chicago  
landmarks.org

**Theo Prudon**  
**Why Modernism Matters:  
DoCoMoMo and  
Preserving Modern  
Architecture**  
5:30 p.m.  
Hafele Chicago  
154 West Hubbard St.  
Chicago  
hafele.com

FRIDAY 20  
SYMPOSIUM  
**Fashion and Health  
Symposium**  
**Kim K. P. Johnson  
and Brad Hokanson**  
6:30 p.m.  
144 McNeal Hall  
University of Minnesota  
Duluth, MN  
design.umn.edu

SATURDAY 21  
EXHIBITION OPENING  
**Liz Deschenes  
and Florian Pumhösl**  
**Parcours**  
Through September 9  
Bucksbaum Gallery  
Modern Wing  
The Art Institute of Chicago  
230 South Columbus Dr.  
Chicago  
artic.edu

EVENTS  
**Growing Home's Wood  
Street Urban Farm Tour**  
10:00 a.m.  
Wood Street Urban Farm  
5814 South Wood St.  
Chicago  
growinghomeinc.org

**19th Annual Minneapolis  
Print & Drawing Fair**  
11:00 a.m.  
Through April 22  
Reception Hall  
Minneapolis Institute of Arts  
2400 Third Ave. South  
Minneapolis, MN  
artsmia.org

**Bonsai:  
An Exhibition of Living Art**  
11:00 a.m.  
Through April 22  
Lilly House Lobby  
Indianapolis Museum of Art  
4000 Michigan Rd.  
Indianapolis, IN  
imamuseum.org

**Housing Advocacy  
Committee  
Community Project**  
10:00 a.m.  
Project Pride in Living  
710/716 Selby Ave.  
St. Paul, MN  
aia-mn.org

MONDAY 23  
LECTURES  
**Julia Bryan-Wilson**  
**Multiple Feminisms Lecture**  
6:30 p.m.  
Steinberg Auditorium  
Sam Fox School of  
Design and Visual Arts  
1 Brookings Dr.  
St. Louis  
samfoxschool.wustl.edu

**Weil Arets**  
6:00 p.m.  
Gallery 1100, College of  
Architecture and the Arts  
University of Illinois Chicago  
845 West Harrison St.  
Chicago  
arch.uic.edu

TUESDAY 24  
LECTURE  
**Martin Felson  
and Sarah Dunn**  
**UrbanLab:  
Getting off the Grid!**  
5:30 p.m.  
Suite 200  
Bulthaup Chicago  
165 West Chicago Ave.  
Chicago  
aiachicago.org

TRADE SHOW  
**The Kitchen &  
Bath Industry Show**  
10:00 a.m.  
McCormick Place  
2301 South Lake Shore Dr.  
Chicago  
kbis.com

WEDNESDAY 25  
LECTURE  
**Charles Waldheim**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

CONFERENCE  
**CEEPI "UnConference"  
One Voice: Coming Together  
to Transform Education**  
12:00 p.m.  
Radisson Plaza Hotel  
35 7th St. South  
Minneapolis, MN  
aia-mn.org

THURSDAY 26  
LECTURE  
**Peter Cavaluzzi**  
**Building Urbanism: Design  
Process at EE&K/Perkins  
Eastman Architects**  
6:00 p.m.  
100 Rapson Hall  
University of Minnesota  
Duluth, MN  
events.umn.edu

SATURDAY 28  
EXHIBITION OPENING  
**Seventy-Fifth Annual Detroit  
Public School  
Student Exhibition**  
Through June 3  
The Detroit Institute of Arts  
5200 Woodward Ave.  
Detroit, MI  
dia.org

MAY

WEDNESDAY 2  
LECTURE  
**Stijn Koole**  
**Bosch Slabbers**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

EXHIBITION OPENING  
**Dawoud Bey**  
**Harlem, U.S.A.**  
Through September 9  
Gallery 10  
The Art Institute of Chicago  
230 South Columbus Dr.  
Chicago  
artic.edu

FRIDAY 4  
EVENT  
**UIC SoA Year End Show**  
5:00 p.m.  
Architecture and the Arts  
Building Galleries  
University of Illinois, Chicago  
845 West Harrison St.  
Chicago  
arch.uic.edu

WEDNESDAY 9  
LECTURE  
**Benjamin Ball**  
**Ball-Nogues Studio**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

**Wendy Bellion**  
**The Wit of Illusion—  
Trompe l'Oeil in American Art**  
6:00 p.m.  
Fullerton Hall  
Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
artic.edu

THURSDAY 10  
EVENT  
**aCANemy Awards**  
5:30 p.m.  
Merchandise Mart Lobby  
Greater Chicago Food  
Depository  
4100 West Ann Lurie Pl.  
Chicago  
chicagosfoodbank.org

FRIDAY 11  
EVENT  
**AIA Chicago Small Project  
Awards and Exhibition**  
5:30 p.m.  
Architectural Artifacts Inc.  
4325 North Ravenswood Ave.  
Chicago  
aiachicago.org

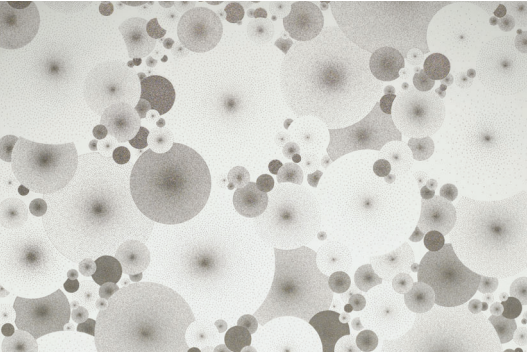
SATURDAY 12  
EXHIBITION OPENING  
**Studio Goodwin Sturges**  
**Told and Retold:  
Picture Book Artists**  
Through October 28  
Ryan Education Center  
Picture Book Gallery  
The Art Institute of Chicago  
230 South Columbus Dr.  
Chicago  
artic.edu

TUESDAY 15  
CONFERENCE  
**See Change: The Power of  
Visual Communication**  
Through May 16  
Coffman Memorial Union  
University of Minnesota  
Duluth, MN  
events.umn.edu

WEDNESDAY 16  
LECTURE  
**Brandon Clifford**  
**Howard E. LeFevre '29**  
**Emerging Practitioner Fellow**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

THURSDAY 17  
LECTURES  
**Larry Shure**  
**Typography of Courtyard  
Apartments: Rogers Park  
1907-1933**  
12:15 p.m.  
Landmarks Illinois  
Chicago Cultural Center  
Claudia Cassidy Theater  
77 East Randolph St.  
Chicago  
landmarks.org

**Steven Henry Madoff:**  
**What Space Means**  
4:00 p.m.  
Film and Video Theater  
Wexner Center for the Arts  
1871 North High St.  
Columbus, OH  
wexarts.org



G. R. CHRISTMAS, DENNIS COWLEY/COURTESY THE PAGE GALLERY

CURRENTS 35: **TARA DONOVAN**  
Milwaukee Art Museum  
700 North Art Museum Drive  
Milwaukee, WI  
May 5 to October 7

The work of Tara Donovan demands close reading. By using strict rule-based systems, Donovan accumulates individual pieces of material into installations that defy easy identification. Milwaukee Art Museum chief curator Brady Roberts explains, "Donovan's process involves selecting one material and finding one unique solution for its construction, whether it's folding, gluing, stacking, or pressing." Taking cues from 1960s conceptual artists like Donald Judd and Sol LeWitt, whose works rely on rule-based processes, Donovan obscures her quotidian materials to compose spectacular objects. The exhibition includes several major works including *Haze*, a 32-foot wall covered in approximately three million straws, *Untitled* (Mylar), composed of folded and piled plastic sheets that glow with light, and the newly-acquired *Bluffs*, made up of stacked buttons that evoke stalagmites.



COURTESY AIC

THE OUTDOOR OFFICE  
The Art Institute of Chicago  
111 South Michigan Avenue  
Chicago  
Through July 15

Jonathan Olivares takes a human-centered approach to industrial design and research. His 2011 book *A Taxonomy of Office Chairs*, published by Phaidon, provides an encyclopedic history of the office chair from 1840 to present day; building on this research, Olivares presents the speculative project *The Outdoor Office*. The advent of mobile communication means that work can be done outside of traditional offices and that the utility of outdoor space is no longer limited to recreation and leisure. Olivares examines how productive work environments can be created with new types of outdoor furniture and architecture, with consideration of privacy, shelter, and adaptability. The exhibition showcases the research and results of his findings, with images drawn from television, film, and existing offices, in addition to conceptual projects and models developed for new outdoor work spaces.

FOR MORE LISTINGS PLEASE  
VISIT [DIARY.ARCHPAPER.COM](http://DIARY.ARCHPAPER.COM)



APRIL

WEDNESDAY 18  
LECTURES

**Grace La/La Dallman**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

**Richard Sennett**  
**Eugene J. Mackey Jr. Lecture**  
6:30 p.m.  
Steinberg Auditorium  
Sam Fox School of Design  
and Visual Arts  
1 Brookings Dr.  
St. Louis, MO  
samfoxschool.wustl.edu

SYMPOSIUM

**Green Peril and Promise:  
Managing Architecture  
for a Green Economy**  
**Daniel Dorfman, Thomas  
Harkins and Douglas Farr**  
5:00 p.m.  
Suite 1181  
KI Furniture Showroom  
AIA Chicago  
35 East Wacker Dr.  
Chicago  
aiachicago.org

EVENTS

**Society of Architectural  
Historians 65th Annual  
Conference**  
8:00 a.m.  
Cobo Convention Center  
1 Washington Blvd.  
Detroit, Michigan  
sah.org

**Donaldson Mansion  
Home Tour  
for Project Success**  
5:30 p.m.  
Donaldson Mansion  
1712 Mount Curve Ave.  
Minneapolis, MN  
aia-mn.org

THURSDAY 19  
LECTURES

**Jean Guarino**  
**Myth Buster:  
New Perspectives on  
the Chicago School**  
12:15 p.m.  
Landmarks Illinois  
Chicago Cultural Center  
Claudia Cassidy Theater  
77 East Randolph St.  
Chicago  
landmarks.org

**Theo Prudon**  
**Why Modernism Matters:  
DoCoMoMo and  
Preserving Modern  
Architecture**  
5:30 p.m.  
Hafele Chicago  
154 West Hubbard St.  
Chicago  
hafele.com

FRIDAY 20  
SYMPOSIUM

**Fashion and Health  
Symposium**  
**Kim K. P. Johnson  
and Brad Hokanson**  
6:30 p.m.  
144 McNeal Hall  
University of Minnesota  
Duluth, MN  
design.umn.edu

SATURDAY 21  
EXHIBITION OPENING

**Liz Deschenes  
and Florian Pumhösl**  
**Parcours**  
Through September 9  
Bucksbaum Gallery  
Modern Wing  
The Art Institute of Chicago  
230 South Columbus Dr.  
Chicago  
artic.edu

EVENTS

**Growing Home's Wood  
Street Urban Farm Tour**  
10:00 a.m.  
Wood Street Urban Farm  
5814 South Wood St.  
Chicago  
growinghomeinc.org

**19th Annual Minneapolis  
Print & Drawing Fair**  
11:00 a.m.  
Through April 22  
Reception Hall  
Minneapolis Institute of Arts  
2400 Third Ave. South  
Minneapolis, MN  
artsmia.org

**Bonsai:  
An Exhibition of Living Art**  
11:00 a.m.  
Through April 22  
Lilly House Lobby  
Indianapolis Museum of Art  
4000 Michigan Rd.  
Indianapolis, IN  
imamuseum.org

**Housing Advocacy  
Committee  
Community Project**  
10:00 a.m.  
Project Pride in Living  
710/716 Selby Ave.  
St. Paul, MN  
aia-mn.org

MONDAY 23  
LECTURES

**Julia Bryan-Wilson**  
**Multiple Feminisms Lecture**  
6:30 p.m.  
Steinberg Auditorium  
Sam Fox School of  
Design and Visual Arts  
1 Brookings Dr.  
St. Louis  
samfoxschool.wustl.edu

**Weil Arets**  
6:00 p.m.  
Gallery 1100, College of  
Architecture and the Arts  
University of Illinois Chicago  
845 West Harrison St.  
Chicago  
arch.uic.edu

TUESDAY 24  
LECTURE

**Martin Felson  
and Sarah Dunn**  
**UrbanLab:  
Getting off the Grid!**  
5:30 p.m.  
Suite 200  
Bulthaup Chicago  
165 West Chicago Ave.  
Chicago  
aiachicago.org

TRADE SHOW

**The Kitchen &  
Bath Industry Show**  
10:00 a.m.  
McCormick Place  
2301 South Lake Shore Dr.  
Chicago  
kbis.com

WEDNESDAY 25  
LECTURE

**Charles Waldheim**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

CONFERENCE

**CEEPI "UnConference"  
One Voice: Coming Together  
to Transform Education**  
12:00 p.m.  
Radisson Plaza Hotel  
35 7th St. South  
Minneapolis, MN  
aia-mn.org

THURSDAY 26  
LECTURE

**Peter Cavaluzzi**  
**Building Urbanism: Design  
Process at EE&K/Perkins  
Eastman Architects**  
6:00 p.m.  
100 Rapson Hall  
University of Minnesota  
Duluth, MN  
events.umn.edu

**SATURDAY 28  
EXHIBITION OPENING**  
**Seventy-Fifth Annual Detroit  
Public School  
Student Exhibition**  
Through June 3  
The Detroit Institute of Arts  
5200 Woodward Ave.  
Detroit, MI  
dia.org

MAY

WEDNESDAY 2  
LECTURE

**Stijn Koole**  
**Bosch Slabbers**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

**EXHIBITION OPENING**  
**Dawoud Bey**  
**Harlem, U.S.A.**  
Through September 9  
Gallery 10  
The Art Institute of Chicago  
230 South Columbus Dr.  
Chicago  
artic.edu

FRIDAY 4  
EVENT

**UIC SoA Year End Show**  
5:00 p.m.  
Architecture and the Arts  
Building Galleries  
University of Illinois, Chicago  
845 West Harrison St.  
Chicago  
arch.uic.edu

WEDNESDAY 9  
LECTURE

**Benjamin Ball**  
**Ball-Nogues Studio**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

**Wendy Bellion**  
**The Wit of Illusion—  
Trompe l'Oeil in American Art**  
6:00 p.m.  
Fullerton Hall  
Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
artic.edu

THURSDAY 10  
EVENT

**aCANemy Awards**  
5:30 p.m.  
Merchandise Mart Lobby  
Greater Chicago Food  
Depository  
4100 West Ann Lurie Pl.  
Chicago  
chicagosfoodbank.org

FRIDAY 11  
EVENT

**AIA Chicago Small Project  
Awards and Exhibition**  
5:30 p.m.  
Architectural Artifacts Inc.  
4325 North Ravenswood Ave.  
Chicago  
aiachicago.org

**SATURDAY 12  
EXHIBITION OPENING**  
**Studio Goodwin Sturges**  
**Told and Retold:  
Picture Book Artists**  
Through October 28  
Ryan Education Center  
Picture Book Gallery  
The Art Institute of Chicago  
230 South Columbus Dr.  
Chicago  
artic.edu

TUESDAY 15  
CONFERENCE

**See Change: The Power of  
Visual Communication**  
Through May 16  
Coffman Memorial Union  
University of Minnesota  
Duluth, MN  
events.umn.edu

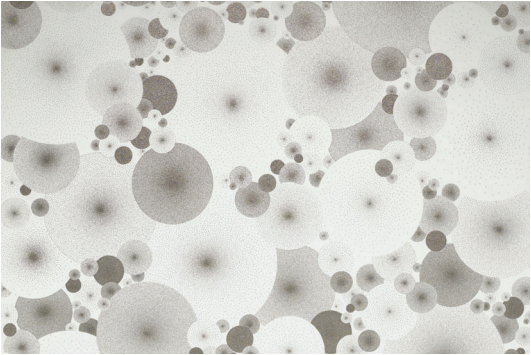
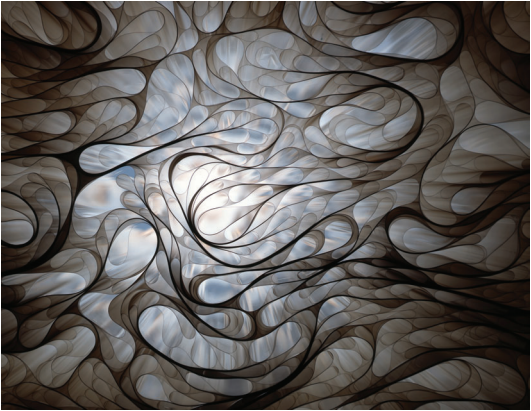
WEDNESDAY 16  
LECTURE

**Brandon Clifford**  
**Howard E. LeFevre '29**  
**Emerging Practitioner Fellow**  
5:30 p.m.  
Knowlton School of  
Architecture  
Ohio State University  
275 Woodruff Ave.  
Columbus, OH  
knowlton.osu.edu

THURSDAY 17  
LECTURES

**Larry Shure**  
**Typography of Courtyard  
Apartments: Rogers Park  
1907-1933**  
12:15 p.m.  
Landmarks Illinois  
Chicago Cultural Center  
Claudia Cassidy Theater  
77 East Randolph St.  
Chicago  
landmarks.org

**Steven Henry Madoff:**  
**What Space Means**  
4:00 p.m.  
Film and Video Theater  
Wexner Center for the Arts  
1871 North High St.  
Columbus, OH  
wexarts.org



G. R. CHRISTMAS, DENNIS COWLEY/COURTESY THE PACE GALLERY

**CURRENTS 35: TARA DONOVAN**  
Milwaukee Art Museum  
700 North Art Museum Drive  
Milwaukee, WI  
May 5 to October 7

The work of Tara Donovan demands close reading. By using strict rule-based systems, Donovan accumulates individual pieces of material into installations that defy easy identification. Milwaukee Art Museum chief curator Brady Roberts explains, "Donovan's process involves selecting one material and finding one unique solution for its construction, whether it's folding, gluing, stacking, or pressing." Taking cues from 1960s conceptual artists like Donald Judd and Sol LeWitt, whose works rely on rule-based processes, Donovan obscures her quotidian materials to compose spectacular objects. The exhibition includes several major works including *Haze*, a 32-foot wall covered in approximately three million straws, *Untitled*, 2008 on polyester film (detail, top), and *Drawing (Pins)*, 2011 composed of gatorboard, paint, and nickel-plated steel pins (above).



COURTESY AIC

**THE OUTDOOR OFFICE**  
The Art Institute of Chicago  
111 South Michigan Avenue  
Chicago  
Through July 15

Jonathan Olivares takes a human-centered approach to industrial design and research. His 2011 book *A Taxonomy of Office Chairs*, published by Phaidon, provides an encyclopedic history of the office chair from 1840 to present day; building on this research, Olivares presents the speculative project *The Outdoor Office* (above). The advent of mobile communication means that work can be done outside of traditional offices and that the utility of outdoor space is no longer limited to recreation and leisure. Olivares examines how productive work environments can be created with new types of outdoor furniture and architecture, with consideration of privacy, shelter, and adaptability. The exhibition showcases the research and results of his findings, with images drawn from television, film, and existing offices, in addition to conceptual projects and models developed for new outdoor work spaces.

FOR MORE LISTINGS PLEASE  
VISIT [DIARY.ARCHPAPER.COM](http://DIARY.ARCHPAPER.COM)



Schinkel's Nikolaikirche in Potsdam (1829).



GERRIT ENGEL

## WEIGHTED WITH HISTORY

*Schinkel in Berlin und Potsdam*

Gerrit Engel, with introductory essay by Barry Bergdoll and historic texts by Detlef Jessen-Klingenberg, Schirmer/Mosel Verlag GmbH (bilingual edition), \$68

This chronological and comprehensive photographic record of the surviving works of Karl Friedrich Schinkel in Berlin and nearby Potsdam

surely ranks as one of the most mournful ever published. It is a *Baedeker* of ensuing historical lament as well as architectural genius. And it succeeds therefore more as a compendium of personal reflection by a gifted artist than as design guide-book or biographical summary per se, accomplished more conventionally a decade ago in Taschen's *K.F. Schinkel: An Architect in the Service of Beauty*, by Martin Steffens. Refreshingly straightforward descriptive essays complete the task with their frequent conclusions of late-war destruction and summaries of postwar reconstruction and often dubious preservation, just as Schinkel's place in a design history was catapulted anew by the admiring embrace of modernist theory. The book in sum constitutes an invaluable addition to the Schinkelbibliography, treating architecture as muse

instead of with journalistic objectivity. Such an approach helps the reader see through the borrowed eyes and distilled reality of works of art.

The book includes projects completed following the architect's death at age 60, whether only partially realized in his lifetime or compromised by ensuing interventions that have dissuaded some from making a Schinkel attribution. Thanks to Engel, even those most discerning will discover works not generally assigned to the so-called father of Prussian classicism, whose name now speaks for an entire era of cultural history.

Engel summons to mind the fine-art example of his compatriot photographer collaborators Bernd and Hilla Becher, depicting as they did, from the 1960s through the 1990s, the typologies of industrial design. In initial years, their focus was on structures at obsolescing risk and later those of commonplace currency such as water tanks and storage silos. Like them, he does so by working

unwaveringly under an overcast Prussian sky that precludes shadows and renders the buildings in sharp, even relief. Excepting four images with a car or two and two others with partial construction scaffold, these are point-blank images devoid of distraction or context, which as Bergdoll points out doesn't resemble concurrent 19<sup>th</sup>-century accuracy in any case. Even at prominent public landmarks heavily in use like the Altes Museum or the Schinkel Pavillon, there is scarcely a soul in sight. This static gray palette is compounded by the bare trees of wintertime, although there are among the 78 plates (three for each of the 26 sites) a few with summer foliage forming the pictures' outer edge, particularly when set in a garden where such placement was endemic to its formal purpose. Likewise there is generous acknowledgment by Jessen-Klingenberg, as well as Bergdoll, of Schinkel's favored landscape colleague, Peter Joseph Lenné, perhaps

## EYES HAVE IT

*Writing About Architecture: Mastering the Language of Buildings and Cities*  
Alexandra Lange, Princeton Architectural Press, \$24.95

Time was, if you were interested in becoming an architecture critic, you read the work of other critics, gleaned what you could from it, then set out to develop a voice of your own, a process that generally involved both imitating and contradicting your predecessors. If you read any books that could be classified as architecture criticism they were almost surely collections of a single critic's work that had been assembled between two covers as a hedge against the brief shelf life of newspaper and magazine articles in a pre-Internet age.

Now, you can take courses in architecture criticism, a development that probably says more about the upsurge of popular interest in architecture over the last generation than it does about any specific desire on the part of students to join this miniscule profession. But still, the demand is sufficient to keep Alexandra Lange busy teaching architecture criticism at not one but two institutions, New York University and the School of Visual Arts. (I teach an architecture criticism course myself at Parsons The New School for Design, so I suppose we could say that downtown Manhattan is architecture criticism's educational epicenter.)

So it should not be that much of a surprise

that Lange has written a different kind of architecture criticism book, not an anthology of her own or any other single critic's writing, but what amounts to a textbook. *Writing About Architecture: Mastering the Language of Buildings and Cities* is a how-to book for a profession that has never, so far as I know, had one before. It is based roughly on Lange's course, and it is organized around six significant pieces of writing (appearing in full) that she believes have particular value as object lessons.

Lange selected some of my favorite pieces of writing to use as her paradigms, including Charles Moore's essay of 1965, "You Have to Pay for the Public Life," which might be called the beginning of the important academic discipline of Disneyland Studies, and which for me ranks as one of the seminal works of architecture criticism of the second half of the twentieth century. There is also a pair of excerpts from Jane Jacobs' *Death and Life of Great American Cities*, the book that set in motion nothing short of a sea change in its field. Lange also devotes chapters to typical, but absolutely first-rate, journalism in the form of reviews by Lewis Mumford on Lever

House, by Ada Louise Huxtable on the 140 Broadway skyscraper and by Michael Sorkin on Michael Graves' ill-fated plan to expand the Whitney Museum. She focuses another chapter on Herbert Muschamp's remarkable, intensely personal essay on Frank Gehry's Guggenheim Museum in Bilbao, Spain; and one to a paper by Frederick Law Olmsted, "Public Parks and the Enlargement of Towns," from 1870, as a way of bringing landscape architecture into a broader discussion of urban public space.

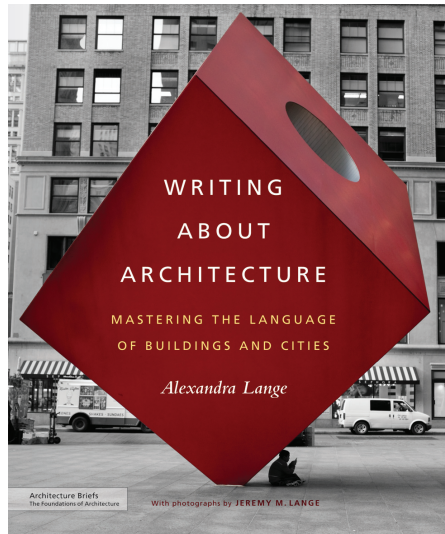
With Mumford, Huxtable, Jacobs, and Olmsted, Lange is giving us what we might call the canon of architecture criticism. I might have tossed a bit of the late-nineteenth century critic Montgomery Schuyler into the mix; though his writing wasn't exactly breezy—he was to architecture criticism as Henry James was to the novel—Schuyler pretty much invented the notion of architecture criticism as a part of journalism. He was a key early advocate of the skyscraper, a subject Lange devotes two of her chapters to, so it's odd to see him not even make the index. She does refer to a number of other critics in the essays sandwiched between the major texts (Full disclosure: I am one of them, and my review of Norman Foster's Hearst Building is contrasted with other skyscraper reviews) and so the book is by no means limited to her six anointed authors. But neither will it give you a broad sample of either contemporary or historic architecture criticism.

*Writing About Architecture* is what it says it is: a how-to book. Lange analyzes her key texts with great care and perceptiveness, and

happily she is wide ranging in her taste. She seems as comfortable explaining Muschamp's intensely idiosyncratic criticism as Sorkin's indignant yet elegant and erudite rants, and she discusses them both with sympathy and intelligence. At the end of the day her heart clearly belongs to Ada Louise Huxtable, but then again, what architecture critic's doesn't?

If there is a problem with this book, it emerges out of the limits of the textbook genre, which seems inevitably to encourage authors to classify and categorize. Lange declares Sorkin an activist critic and Muschamp an "experiential" one. She says that Huxtable and Mumford are focused primarily on "the form of the artifact," and that yours truly organizes reviews "the man, not the

**continued on page 35**







Left: Schinkel-Pavilion in Charlottenburg (1824).

insight into why his cherished example holds up to the beneficial scrutiny of practitioners of any applied style vocabulary, along with those who imagine themselves creating entirely new ones. Either way history is the crucible force.

The dilemma becomes manifest in Engel's cheerless lapidary portraits of Berlin's Bauakademie, where an advertisement-subsidized tarpaulin stretched across the severely damaged building imitates the original, as to do so in actuality continues to stir controversy of preservation-minded devotees versus those denouncing any such built simulation as false—as destroying history in just the way the architect admonished. Engel thus includes it in this unswerving record as apt metaphor for Schinkel and contemporary photography alike. This book renders the architect as an even greater contemporary force, who merits exactly this sort of innovative observation.

**PAUL GUNTHER IS THE PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & ART.**

as Engel's subtle nod to the fact of this shared creation.

Whether taken on a direct frontal, symmetrical axis or in volume-revealing "three-quarter pose," these portraits are architecture as pathetic fallacy or, as the introduction states repeatedly, as a "21<sup>st</sup>-century palimpsest" of German culture and its fulcrum of violence and recovery.

The essay (try reciting it; long sentences of Germanic circumlocution become clearer with the cadence of out-loud articulation. It has, one imagines, served well as a lecture for curator/scholar

Bergdoll, who is today second to none as expert on Schinkel and his age and place), like much of the text, duly addresses Schinkel's personal dialogue with history, echoed as it is by ongoing debate about his foremost place in this very history: proto-modernist nurtured by the revived romanticism of an emergent neo-Gothic style; proof of classicism's constant capacity to innovative within the rules of an inherited vocabulary; or all that and more.

Ignoring the fact that much of the architect's pared-down classicism devoid of ornament

seems in part an inevitable result of the endless scrimping by cheapskate Prussian monarch Friedrich Wilhelm III, his meddlesome lifelong patron as per Schinkel's prestigious role as "state architect," the results in any event prove his own conviction, that "historical does not mean just retaining or repeating what is old for that would destroy history. To act in an historical manner means to introduce something new that *at the same time* continues history." In word like deed, there is this something-for-everyone



Marcel Breuer's Whitney Museum.

**EYES HAVE IT** continued from page 34 building."

That may be a fair enough conclusion to reach from the pieces she cites, but none of the critics Lange discusses in detail can, or should, be pigeonholed. Huxtable is an activist critic and an experiential critic; she is also a critic who uses history, and a critic who writes with an awareness of social, political, physical, cultural and personal context. Sorkin is more than an activist critic, Muschamp was more than an essayist about private architectural experience. And so on.

Lange is too smart not to know this. And she's too good a writer to truly believe that other good writers can be put into sim-

ple categories. (The study questions that follow each chapter are also well meaning but cause her clear essays to conclude with a thud, as if they weren't lively commentaries but lead-ins to homework assignments.)

Lange understands that the purpose of writing about architecture is to build a constituency for better design, to help people see, to help them feel some agency over the built environment—and to help them take joy in architecture's great moments. She's good at doing that herself, and this book will help others do it, too.

**VANITY FAIR CONTRIBUTING EDITOR PAUL GOLDBERGER WAS AWARDED THE PULITZER PRIZE FOR CRITICISM IN 1984.**



“...the best way to stay connected to new ideas and products, and to be involved with the most creative minds...”

Kay Lang, President and CEO, Kay Lang + Associates





HospitalityDESIGN  
EXPO+Conference  
2012

May 15-17  
Sands Expo and Convention Center | Las Vegas, Nevada  
hdexpo.com | Free entry to show floor with code ARCH3

Presented by

hospitalitydesign

In association with



Produced by  
Nielsen Expositions, a part of the Nielsen Company





# COLLABORATION

THE ART AND SCIENCE OF BUILDING FACADES

PRESENTED BY

THE  
ARCHITECTS  
NEWSPAPER

 **enclos**

**NEW YORK**  
**SAN FRANCISCO**  
**07.26-27.2012**  
**CHICAGO**

Visit [www.facade.archpaper.com](http://www.facade.archpaper.com)  
for more information

SPONSORED BY



**TRESPA**

COMPLETED

**NYC**

FEBRUARY 2012

REGISTRATION  
OPENS APRIL 16TH

**SF**

JULY 2012

REGISTRATION  
OPENS JULY 2012

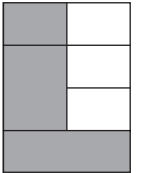
**CHI**

OCTOBER 2012



The Architect's Newspaper Marketplace  
showcases products and services.  
Formatted 1/8 page or 1/4 page ads are available as at right.

CONTACT:  
Clara Jauquet  
21 Murray Street, 5th Floor, New York, NY 10007  
TEL 212-966-0630 / FAX 212-966-0633 / [cjauquet@archpaper.com](mailto:cjauquet@archpaper.com)



Achieving High Performance Through

## INSPIRATION

Seattle—famous for innovation, technology and opportunity—is the perfect setting for commercial real estate's premier education and networking event. Attend the Every Building Conference and Expo for the knowledge, know-how and resources you need to maximize asset performance, increase profitability and take your career decisively into the future.

REGISTER NOW AND SAVE \$200! | [www.EveryBuildingConference.org](http://www.EveryBuildingConference.org)

### 2012 EVERY BUILDING CONFERENCE & EXPO

Presented by BOMA International and BUILDINGS

WASHINGTON STATE CONVENTION CENTER  
June 24-26, 2012 • Seattle, Washington



The 1959 ASM Headquarters in Ohio includes an extraordinary double-dome by Buckminster Fuller. Recently renovated by The Chesler Group, the project has been photographed by Jeff Goldberg.

Photo © Jeff Goldberg/Esto

Esto  
[www.esto.com](http://www.esto.com)



AmCork  
American Cork Products Company



importers of fine cork flooring

[www.amcork.com](http://www.amcork.com) ▲ 1-888-955-2675

# THE ARCHITECT'S NEWSPAPER

MIDWEST ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

REGISTERED ARCHITECTS IN THE MIDWEST AREA  
(IA, IL, MI, IN, OH, MN, WI, KS AND MO) FREE.

SEE WHAT MIDWEST ARCHITECTS ARE UP TO,  
SUBSCRIBE TO THE MIDWEST EDITION FOR \$29!

\*Must provide RA number or firm letterhead \*\*Must provide copy of valid student I.D.

Please check your subscription region: ☐ East (20x) ☐ West (12x) ☐ Midwest (11x)

Midwest/West Rates: ☐ Architectural Designers FREE!\* ☐ 1 year \$29 ☐ 2 years \$56 ☐ Student \$19\*\*

East Rates: ☐ Architectural Designers FREE!\* ☐ 1 year \$39 ☐ 2 years \$69.95 ☐ Student \$25\*\*

Mail this form with a check payable to: The Architect's Newspaper, LLC.  
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007

ref. 04.18.2012

Name \_\_\_\_\_ Date \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip Code \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

RA License Number \_\_\_\_\_

Credit Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_

SIGNATURE REQUIRED \_\_\_\_\_



#### INDUSTRY

- ☐ Academic
- ☐ Architecture
- ☐ Construction
- ☐ Design
- ☐ Engineering
- ☐ Government
- ☐ Interior Design
- ☐ Landscape Architect
- ☐ Planning/ Urban Design
- ☐ Real Estate/ Developer
- ☐ Media
- ☐ Other

#### JOB FUNCTION

- ☐ Academic
- ☐ Architect
- ☐ Designer
- ☐ Draftperson
- ☐ Firm Owner
- ☐ Government
- ☐ Intern
- ☐ Managing Partner
- ☐ Project Manager
- ☐ Technical Staff
- ☐ Student
- ☐ Other

#### FIRM INCOME

- ☐ Under \$500,000
- ☐ \$500,000 to 1 million
- ☐ \$1 to 5 million
- ☐ +\$5 million

#### EMPLOYEES

- ☐ 1-9
- ☐ 10-19
- ☐ 20-49
- ☐ 50-99
- ☐ 100-249
- ☐ 250-499



THINK

BIG



NeoCon®

June 11–13, 2012  
The Merchandise Mart, Chicago  
[NeoCon.com](http://NeoCon.com)

Pre-Register by June 4th & Save  
Onsite Registration is \$25



PRODUCED BY MERCHANDISE MART PROPERTIES, INC. MMPI





# AIA 2012 NATIONAL CONVENTION AND DESIGN EXPOSITION

MAY 17-19  
WALTER E. WASHINGTON  
CONVENTION CENTER  
WASHINGTON, D.C.

## WE HONOR THOSE WHO HELPED HEAL A NATION

### JOIN US IN WASHINGTON, D.C.

TO HONOR THE ARCHITECTS INVOLVED IN THE  
GROUND ZERO, PENTAGON AND SHANKSVILLE  
REBUILDING AND MEMORIALS:



DANIEL LIBESKIND, FAIA



DAVID CHILDS, FAIA



MICHAEL ARAD, AIA



CRAIG DYKERS, AIA



STEVE DAVIS, FAIA



SANTIAGO CALATRAVA, FAIA

### KEYNOTE PRESENTATIONS

**David McCullough — Thursday, May 17**

Award-winning historian and author of *The Greater Journey*

**Hon. Shaun Donovan — Friday, May 18**

Architect and the Secretary of the U.S. Department  
of Housing and Urban Development

### Architects of Healing—Saturday, May 19

Join us in honoring the architects involved in the  
rebuilding and memorials at Ground Zero, the  
Pentagon, and Shanksville, Pennsylvania. They  
sought to help our nation when we all needed  
their unique gifts. Now, it's your opportunity to  
say "thank you."

In addition to the inspiring stories of the rebuilding  
and memorial at the Pentagon and the Flight 93  
National Memorial, six architects who offered their  
experience to help rebuild and memorialize  
Ground Zero will share emotions and anecdotes,  
including Daniel Libeskind, FAIA; David Childs, FAIA;  
Michael Arad, AIA; Craig Dykers, AIA; Steve Davis, FAIA;  
and Santiago Calatrava, FAIA.

Add your applause as they receive a specially-cast  
medal and express your heartfelt thanks directly to  
the honorees at the reception immediately following.



THE AMERICAN INSTITUTE  
OF ARCHITECTS

**REGISTER NOW** [www.aia.org/convention](http://www.aia.org/convention)



# How Guardian SunGuard helped build a better school. With light.

Well-daylighted classrooms enhance student performance. That's why TowerPinkster selected Guardian SunGuard SuperNeutral 54 on clear for Linden Grove Middle School in Kalamazoo, Michigan. With 54% visible light transmission, SuperNeutral 54 allows plenty of natural light into a building. But with a low 0.28 solar heat gain coefficient, heat gain is minimal. The result: TowerPinkster achieved natural daylighting in every classroom while keeping energy costs down. For complete performance data—and other ways Guardian SunGuard can help you Build With Light—visit [SunGuardGlass.com](http://SunGuardGlass.com). Or call 1-866-GuardSG (482-7374).

**GUARDIAN  
SUNGUARD®**  
ADVANCED ARCHITECTURAL GLASS

BUILD WITH LIGHT®

LINDEN GROVE MIDDLE SCHOOL  
KALAMAZOO, MI  
ARCHITECT: TowerPinkster  
GUARDIAN SELECT FABRICATOR:  
Trulite Glass & Aluminum Solutions  
GLAZIER: Architectural Glass and Metal  
GLASS: SunGuard SuperNeutral 54



© 2012 Guardian Industries Corp.  
SunGuard® and Build With Light® are trademarks of Guardian Industries Corp.

Please order glass samples for accurate color evaluation.